

BEAUTY
IN WALLS
OF ARCHITECTURAL
CONCRETE

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BEAUTY IN WALLS OF ARCHITECTURAL CONCRETE

CONCRETE—the structural material—has become an architectural medium. No longer must it hide beneath the veneers and walls of another material. Honestly and frankly it has been brought to the surface to express, in its own way, the beauty, brilliance and dignity of architectural design.

Concrete's first serious bid for acceptance as a modern architectural material was made about three decades ago—2,000 years after it was first used for decorative purposes; many years after it was universally accepted as the outstanding structural material. Strength, permanence and economy made concrete so necessary for foundations, frames, floors, fireproofing and for bonding other materials that its own possibilities as an exposed decorative material were overlooked.

Early in this century a new and restless generation of architects sought to simplify traditional forms and to evolve entirely new ones. They needed a new material and they found concrete—the plastic—most readily and effectively molded to their modern concepts of line and mass. In subsequent work with the material another discovery was made—that concrete was as adaptable to old forms as it was characteristic of the new. This versatility brought recognition that it was truly a medium for artistic expression.

Now, molded into ornamental shapes in waste molds to form the delicate detail of Gothic Grace Cathedral, or fashioned into the impressive lines and masses of modern Los Angeles County General Hospital, concrete runs the full course of architectural demands. Its only limitations are the will and art of the architect.

When concrete won its place in the sun it brought to architecture a new and distinctive variety of surface textures,



each adaptable to some style or form without imitating or simulating the appearance of other materials. Thus, the architect designing in concrete has at his command the various grain marks and joint lines of unfinished or dressed form lumber; the smooth surfaces of plywood or fiber board; the rough textures of exposed aggregates produced by acid washing or tooling; the endless choice of effects obtainable with stucco dash coats or heavier trowelled and hand thrown stucco; and the etched textures made by sand blast and stencil.

Now the creative skill of the architect and the craftsmanship of workmen are daily revealing the versatility and striking beauty of the once lowly, crude structural concrete. Whether it be for magnificent churches, efficient schools, monumental public buildings, factories, skyscrapers or apartments, architectural concrete has proved by thousands of structures already built and by the scores currently in project that it is an instrument of great architectural and structural possibilities.



VALLEY MUNICIPAL BUILDING

VAN NUYS, CALIFORNIA

P. K. Scharbarum, Architect

*A*N ANSWER to "what the American city needs is a businesslike government" is Van Nuys business-block city hall. The trimness of the building sets the tempo. Executed in architectural concrete, the design is modern in style but not severely so. Simple detail of spandrels and parapets, more elaborate tower ornament and entrance panel sculpture were cast in waste molds. Flat surfaces produced by Presdwood-lined forms are smooth with no board marks. Two brush coats of cement paint give the building a bright, light buff color.



ALASKA PIONEERS' HOME SITKA, ALASKA

Heath, Gove and Bell Architects

*A*T THE foot of Alaska's snow capped mountains, aged pioneers rest secure from arctic storms and earthquakes in their new home of monolithic concrete.

MANOIR RICHELIEU HOTEL MURRAY BAY, QUEBEC

J. Archibald and Co. Architects

*B*UILT of monolithic concrete during a Canadian winter to replace the Canada Steamship Company hotel destroyed by fire, Manoir Richelieu towers majestically above the St. Lawrence.



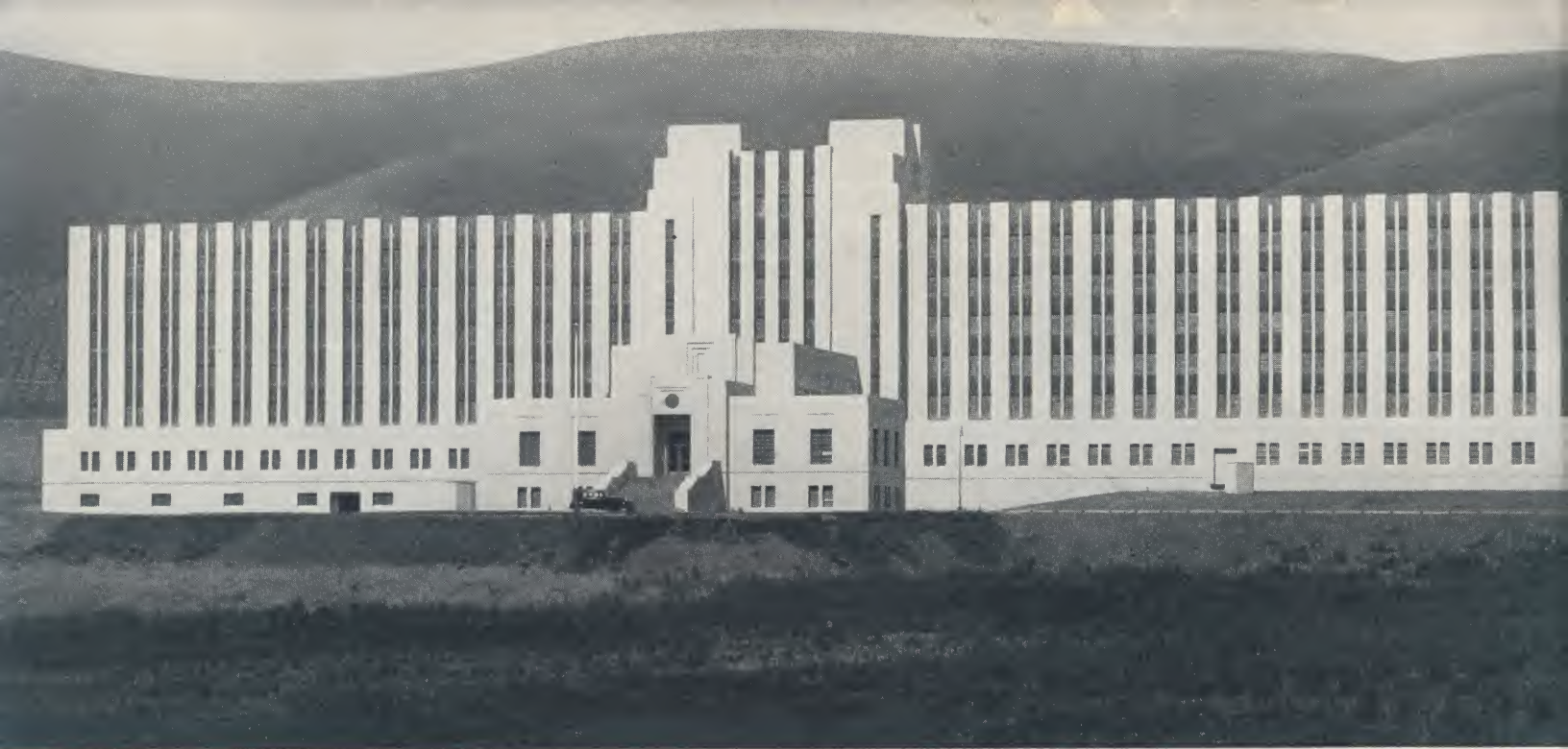


ST. JOSEPH'S CHURCH SEATTLE, WASH.

A.H. Albertson, Architect
Joseph W. Wilson and
Paul Richardson, Associates

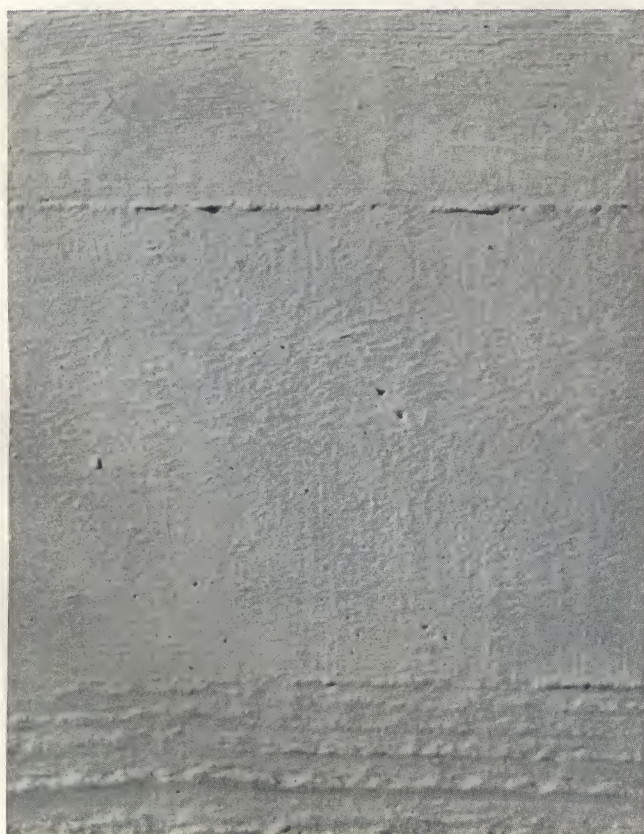


*W*HOLLY different from the Gothic and Italian Renaissance styles long associated with ecclesiastical architecture, St. Joseph's retains the spirit of traditional forms in a vigorous, modern adaptation. Inside and out, the walls express honestly the character of the material—monolithic concrete. From foundation to top of its soaring tower, the walls, piers and floors are one homogeneous mass. Wall surfaces were left as they came from the dressed and matched lumber forms revealing joint lines and grain marks. Tan colored cement paint gives warmth to the exterior. Inside, the walls are treated with wine colored stain—an effect of old walls mellowed by time.



SAN FRANCISCO JAIL

Albert F. Roller and Dodge A. Reidy
Associate Architects



THE punitive nature of a prison, so often reflected in gloomy, depressing architecture, is not inflicted on the freemen of San Francisco. Skilful handling of masses and lines and simple direct detail have made this jail an interesting and attractive structure. Fireproof, earthquake resistant and strong, it is constructed entirely of reinforced concrete including all floors and partitions. Wall texture is rough in keeping with the surrounding scene. Matched 1 x 6 boards were used for forms, the grain marks and joint lines left to add strong character to the wall. Simple detail only in central tower and main entrance. Dark olive green painted spandrels contrast pleasantly with the buff piers.

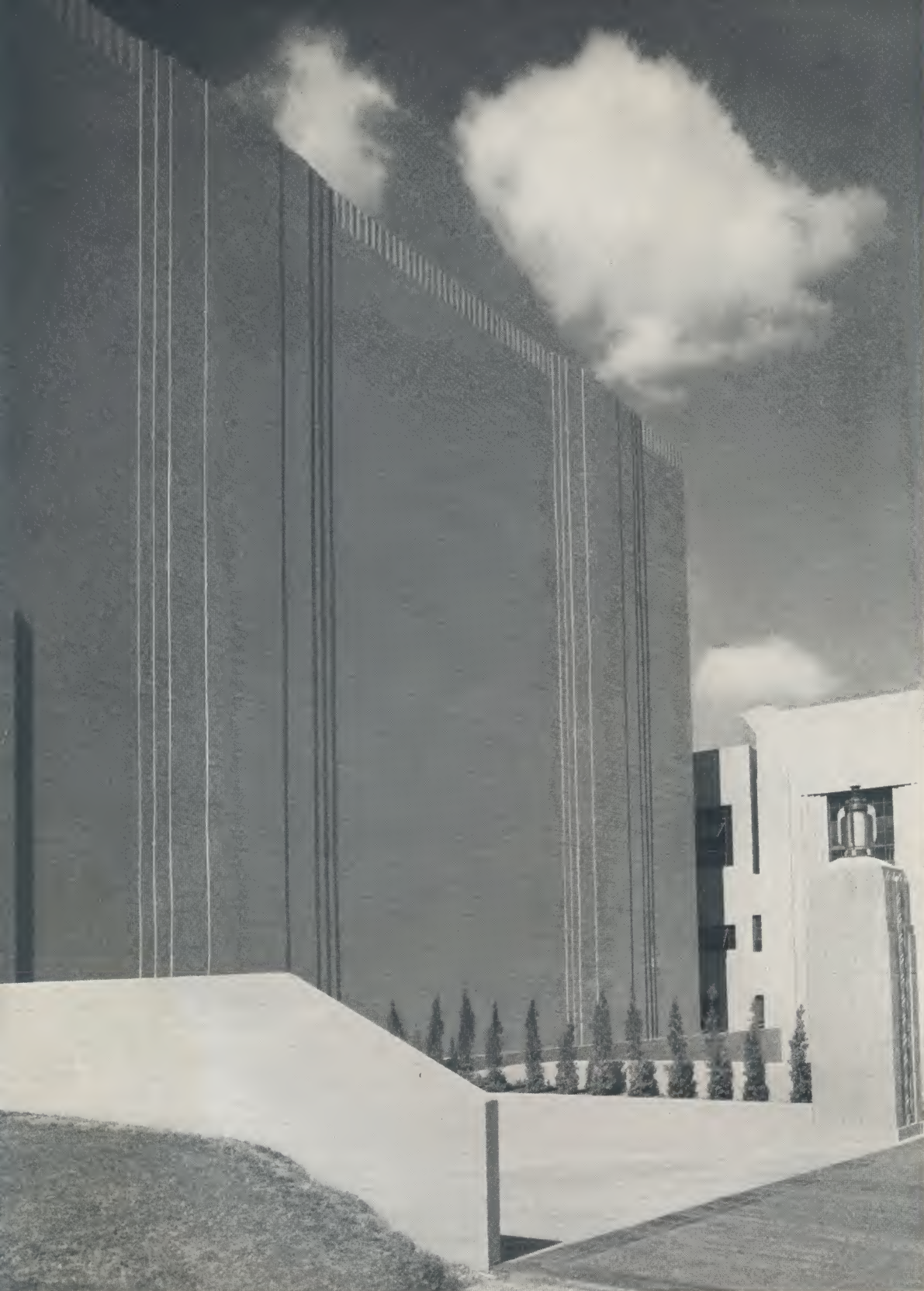
HAWTHORNE SCHOOL

BEVERLY HILLS
CALIFORNIA

Ralph C. Flewelling
Architect



THE successor to the "little red schoolhouse" must protect the lives of many children from fires, tornadoes and earthquakes; and it must be efficient, healthful and beautiful. Modern schools constructed of architectural concrete like this one provide the charming and beautiful setting required for the delicate processes of child education—and do so at minimum cost. In Hawthorne School the architect has not only relied on form and detail for pleasing effects, but the skilful use of surface texture adds much to the entire treatment. Surfaced, square-edged lumber was used for forms. The interesting shadow lines were obtained by intentionally forcing some of the form boards out of line.



PELLISSIER BUILDING

LOS ANGELES

Morgan, Walls and Clements, Architects

*N*O MORE costly than the dingy, dull and monotonous treatment of most rear walls and other windowless facades is the distinctive beauty and character of the stage wall of this theater. Its charm is due to graceful proportioning of its simple details. The large flat area is given rhythm by the ribbon-like pilasters; contrast, color and scale by the shadow lines of the form boards; and finesse by the fluted coping which tops and completes the wall. The concrete was placed in matched and dressed lumber forms and finished with a coat of light colored cement paint without disturbing the texture left by the form boards.



CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS LOS ANGELES

Pope and Burton. Architects

*M*ODERN treatment of mass and traditional treatment of detail are effectively combined in this beautiful West Coast church. It is monolithic concrete from base to tower finial. The flat surfaces were made with 1 by 6 surfaced, square-edged lumber and finished with a thin cement wash. The detail—grilles, tracery and ornamental finials—were cast in plaster waste molds. Without the palm trees, but as brilliantly landscaped and planted, this church would be as beautiful in Sioux City, Chicago or Bath, Maine, as it is in California.



LA MARQUISE APARTMENT

LOS ANGELES

Barber and Kingsbury
Architects

ARCHITECTS long realized the anachronism of fitting Greek and Roman motifs to the multiple story buildings so characteristic of America. Hence, with the advent of architectural concrete, it was apparent that the new style it inspired would develop without the restraints and limitations of the old forms. Not only has modern design been made possible for tall buildings, but monolithic concrete walls also afford the rigidity to resist wind and earthquake forces so essential for tall structures. In La Marquise Apartments both lined and unlined forms were used together with plaster waste molds to obtain the pleasing combination of texture and detail.





MEN'S GYMNASIUM

UNIVERSITY OF CALIFORNIA

BERKELEY

George W. Kelham · · · Architect

*M*ANY attractive monolithic concrete buildings grace the campus of the University of California. In this latest addition to an excellent group of buildings, it is evident that the architect kept construction procedure and material clearly in mind while preparing his plans. Waste molds, milled wood forms, unlined forms of tongue and groove lumber, and fiber board lined forms have all been cannily employed. The sand finish texture was obtained with a thin stucco broom dash coat. About 1 part cement, $1\frac{1}{2}$ parts sand, desired mineral color pigment and enough water to produce a mushy stucco mix was applied so thinly it permits the form marks to show.



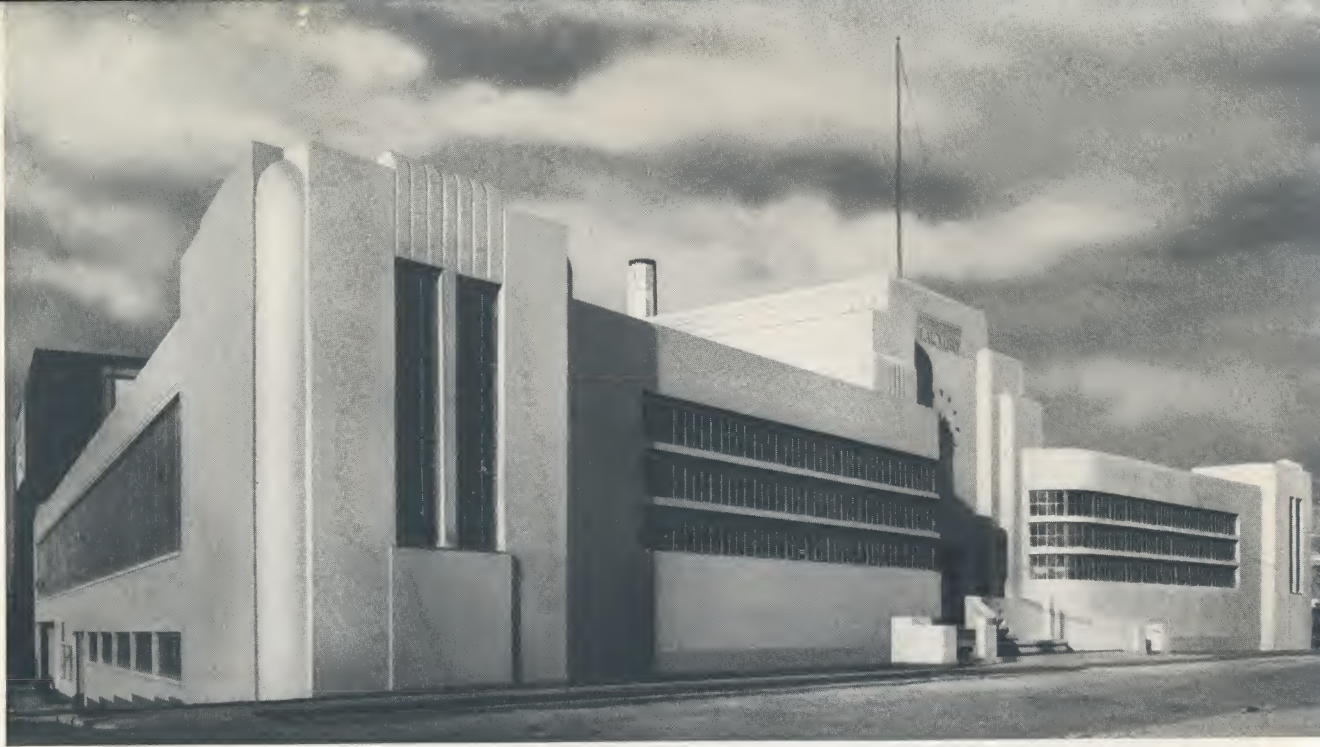


LOS ANGELES COUNTY HOSPITAL

Designed by Allied Architects of Los Angeles

STRONG masses, perfect balance and proportion, and a constantly changing play of lights and shadows characterize the design of this modern hospital. Wall texture is in complete harmony with the architectural scheme. The vigorous design of the building is reiterated in the form marked surface. To emphasize the joints between the rough, 1 x 4 tongue and groove form lumber, and to give depth to the texture, the face edges of each board were chamfered $\frac{1}{4}$ -in. wide and $\frac{1}{16}$ -in. deep.





KNICKERBOCKER LAUNDRY

LONG ISLAND CITY, N.Y.

Irving M Fenichel . Architect

*N*OT all architectural concrete is monolithic. Some is cast stone prefabricated in units of any size and detail required by architectural design. To arrest the attention of 500,000 daily passers-by, cast stone in large flat and curved slabs was used to express this modern design, give beauty to a strictly utilitarian structure and advertise the cleanliness of the service offered.



PALO ALTO HOSPITAL PALO ALTO, CALIFORNIA

Reed and Cortlett . . . Architects

*S*WEEPING lawn and graceful Eucalyptus trees make an incomparable setting for this hospital, modern in detail, design, construction and appointment. Monolithic concrete walls reveal their form marks through a light colored coat of cement paint.



SEABOARD NATIONAL BANK LOS ANGELES . . .

Walker and Eisen . . . Architects

*T*his simple and direct treatment of a small building illustrates the adaptability of concrete to architecture. Small strips or beads tacked to the form lining produced horizontal course markings and vertical lines on the smoothly painted wall surfaces.

BORDEN'S CREAMERY

SAN ANTONIO, TEX.

Ayers and Ayers
Architects



PUBLIC MARKET

PORTLAND, ORE.

Lawrence, Holford
Allyn and Bean
Architects



CASHMAN LAUNDRY

NEW YORK CITY

Russell G. and Walter M. Cory,
Architects and Engineers
Turner Construction Co
Builders

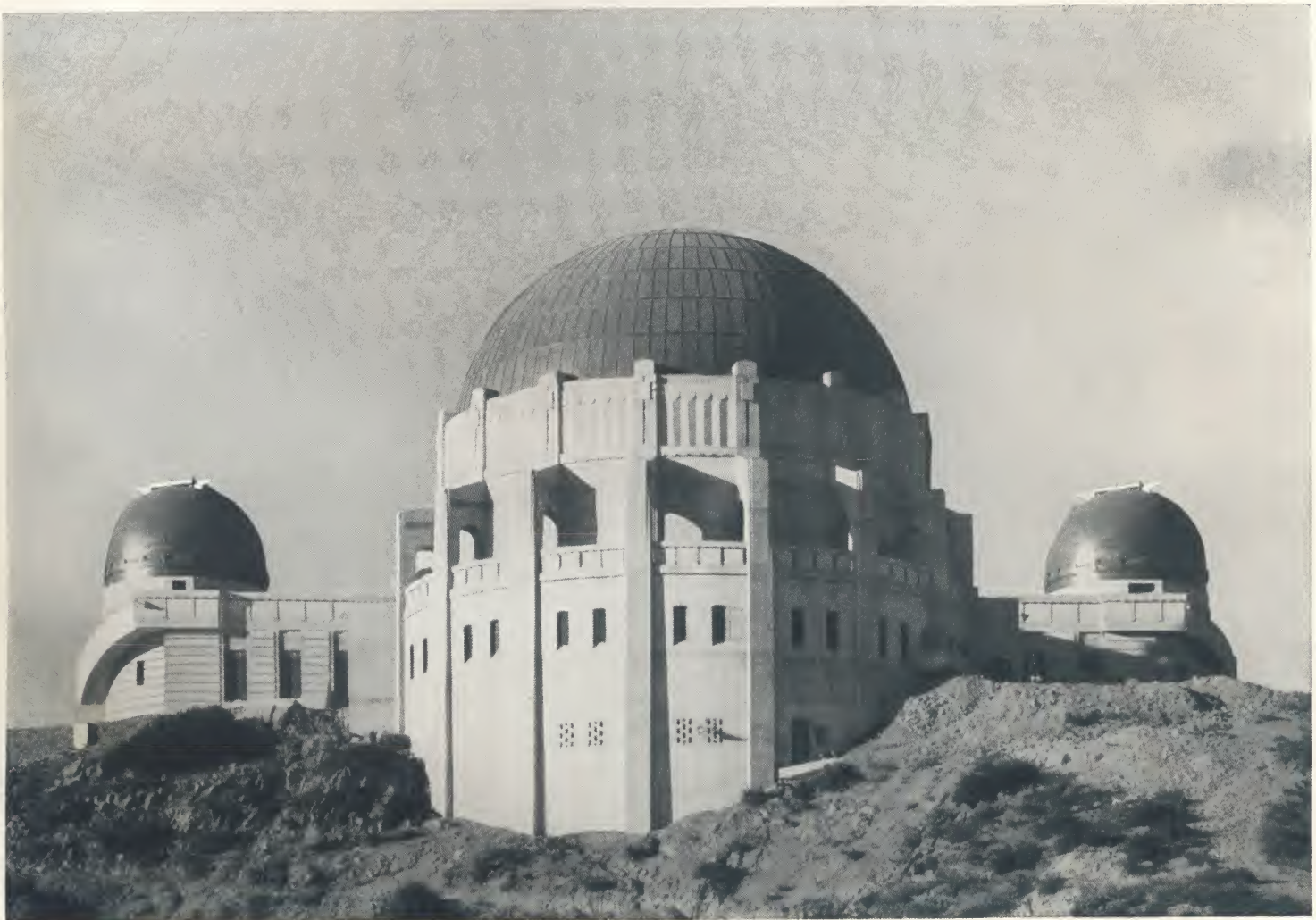


GRIFFITH PARK OBSERVATORY

LOS ANGELES

Austin and Ashley, Architects

ON THE pinnacle of rugged Hollywood Mountain the Griffith Observatory and Hall of Science stands—a monument to donor, architect and builder. It houses valuable astronomical instruments and a planetarium for the instruction and entertainment of the public—all protected against fire and earthquake by strong, durable monolithic concrete walls. Plywood and Presd-wood lined forms in large panels produced a smooth texture, the joint lines between the panels affording mass and scale for the entire structure.





GRACE CATHEDRAL SAN FRANCISCO

Lewis P. Hobart. Architect

BEST test of the adaptability of any material is the form and intricate detail of Gothic. Faithfully Gothic is Grace Cathedral; but—says Ralph Adams Cram—“no one would mistake it for a copy of an ancient structure.” Here is shown how architectural concrete expresses the most familiar traditional forms without imitating any of the traditional materials. By bush hammering the concrete surface the aggregates and mortar are cut through, revealing the beautiful color and structure of the aggregate, but not imitating the impression of joint lines. Inside and out, the walls and even the most intricate detail and tracery are concrete.

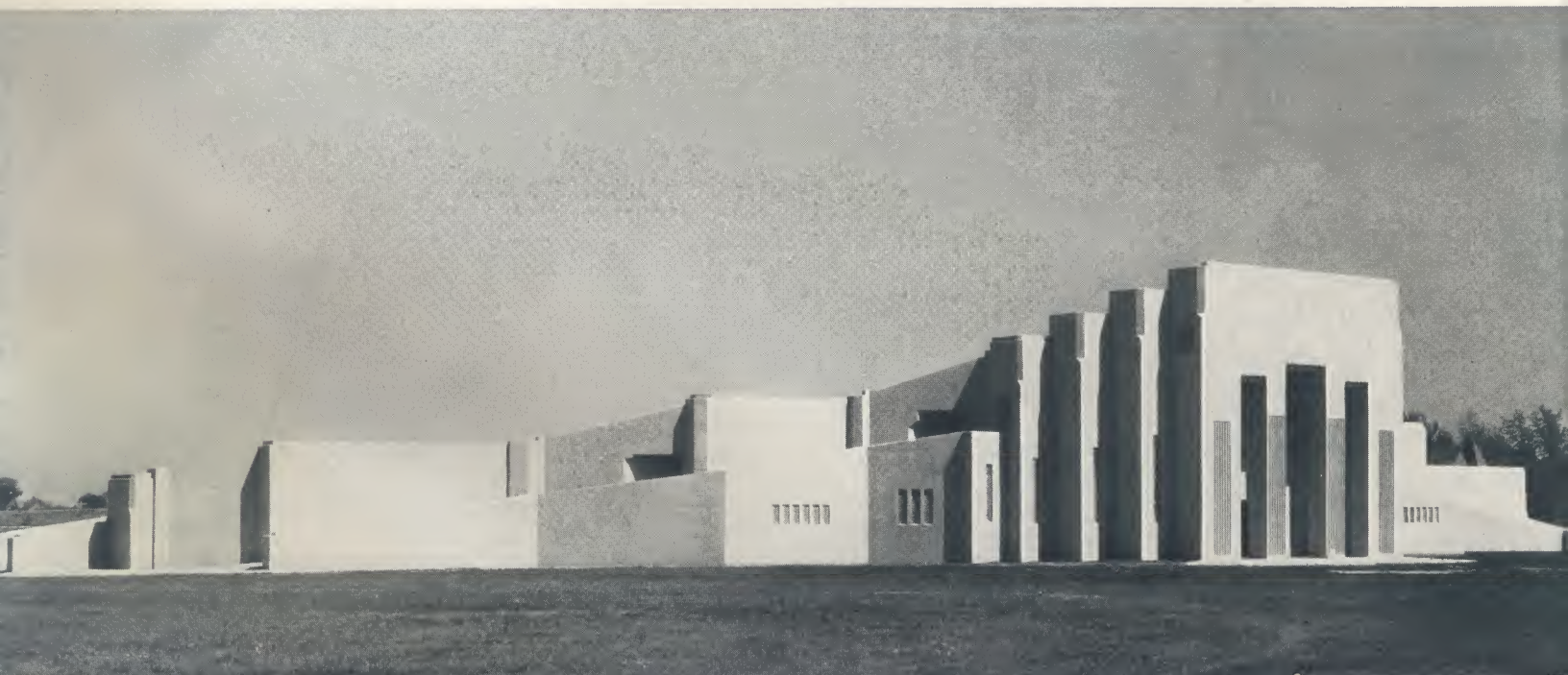


BELOIT COLLEGE STADIUM

BELOIT, WISCONSIN

Allen and Webster,
Architects

A STUDY in masses and intersecting planes, Beloit Stadium is one of the few stylistically modern stadia. Design for the structure was developed by careful study of plaster models carved to scale. According to the architect: "reinforced concrete was selected for construction because, as a plastic material, it was entirely adaptable to the form and detail required by the plan, and because a permanent structure was desired at minimum cost." Plywood forms in large panels left a trace of joint lines at wide intervals thus emphasizing the appearance of massiveness.





BELL & HOWELL STUDIO HOLLYWOOD, CALIFORNIA

M. H. Wilkenson Architect

NIGHT and day a modern commercial establishment is on view; must be equally effective at either time. Smooth-finish cement stucco over monolithic concrete walls, painted in a light color, affords an excellent reflecting surface, gives this studio constant advertising value.

MERRILL BUILDING LONG BEACH, CALIFORNIA

Schilling & Schilling, Architects

THE small store or industrial building no longer need be commonplace. Architectural concrete gives importance and charm to the most unpretentious structure.





NORTON MEMORIAL HALL CHAUTAUQUA, N.Y.

Otis F. Johnson, Architect

A STRUCTURE as durable as the memory it was built to preserve, Norton Memorial Hall symbolizes in architectural concrete the solidarity of American institutions, the ideal of good citizenship and the advancement of native culture which have always been the successfully fostered aims of Chautauqua.



DOMINGUEZ WILSHIRE BUILDING

LOS ANGELES

Morgan . Walls and
Clements . Architects

*I*N A MONOLITHIC concrete building the structural elements are always a definite part of the architectural treatment. In office buildings and other tall structures this is important because completion of the structural frame means virtually the completion of the entire building, except for interior finish. This building demonstrates an original treatment of pilasters, spandrels and parapets in which all detail is integral with the structure. Forms for lower two stories were lined with Presdwood, while tower forms were unlined with the boards running vertically to emphasize the height. Paint finished the exterior treatment.





EDMOND MEANY HOTEL

As BOLD in spirit and purpose as the 24 white pioneers who landed on the shore of Elliott Bay in 1851, is the architectural style of Edmond Meany Hotel, named for the State Historian of Washington. Created in the only material which could



SEATTLE
WASHINGTON

R C Reamer
Architect

produce these novel but effective forms and details, the miles of continuous fluting without a joint were made by the simple device of lining the tower forms with black corrugated iron, leaving no doubt as to the monolithic character of the structure.



FEDERAL WAREHOUSE, WASHINGTON, D.C.

Designed by Office of Public Buildings and
Public Parks of the National Capitol

SIMPLIFICATION of governmental buildings is the keynote of present day Federal construction. A definite trend is toward the modern style. From a basic structural material in older Federal buildings, concrete has emerged as a medium to express line, mass and decoration in the new.

This photograph shows the completed unit of a new warehouse in Washington. A second unit, annexed to this structure, is now under construction. In other buildings from Alaska to the Gulf the Federal government is taking advantage of the economy of architectural concrete.



Concrete garden walls in court of Los Angeles County General Hospital

PORTLAND CEMENT ASSOCIATION

33 WEST GRAND AVENUE

CHICAGO, ILLINOIS

